

The Song
OF
THE BLIND GIRL TO HER HARP.

with an Accompaniment for the

H A R P.

OR

Piano Forte.

The Words by Charles Jefferys.

THE MUSIC.

STEPHEN GLOVER.

Ent. Sta. Hall.

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THE BLIND GIRL TO HER HARP.

WORDS by CHARLES JEFFERYS.

MUSIC by STEPHEN GLOVER.

MODERATO. *f veloce.* *Lento.*

f veloce. *Lento.* (E \flat)

My

più lento.

Harp! my own be_loved Harp! My fingers o'er thee stray, And wake the

(B \flat)

sounds that bear my thoughts To brightest realms a - way. In

(B)

con espress:

sorrow unto thee I turn, So touching is thy tone That list'ning to thy fitful

rall?

woes Makes me for-get my own.

rall? (E \flat) *dim:*

ALLEGRETTO MA NON TROPPO.

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat major). The tempo is marked 'ALLEGRETTO MA NON TROPPO.' The piano part features a continuous eighth-note accompaniment in the left hand and a more melodic line in the right hand.

The second system of the musical score. The vocal line begins with the lyrics "I can not see thee but thy touch Thrills". The piano accompaniment continues with the same eighth-note pattern. There are dynamic markings of *f* (forte) and *p* (piano) in the piano part.

The third system of the musical score. The vocal line continues with the lyrics "through my ev'ry vein; And feelings half-for-gotten start Back, back to life a -". The piano accompaniment remains consistent.

The fourth system of the musical score. The vocal line continues with the lyrics "gain! ... skies both blue and bright, Of dawns of varied hues -". The piano accompaniment concludes the system. A key signature change to E-flat major is indicated by "(E♭)" at the end of the system.

ritard. *a tempo.*

sunny smiles of beaming eyes—And diamond-glistening dews: All meaningless would

ritard. (E \flat) *fz* *a tempo.*

dim.

be my song And were it not for thee; But thou dost well in—terpret all Their

(A \flat) (A \flat) *dim.*

ritard. *tr*

thousand charms to me.

tempo di marcia.

ritant. *pp* Etouffés ----- *ff* Etouffés -----

cres. *ff* (A \flat)

My

heart from sorrow passes To Glory's proudest theme, And in thy martial music Ten

pp *trouffés*

thousand warriors gleam: I hear their falchions clashing, I see their banners

cres: *f*

wave, I join their shout of vic-to-ry And triumph with the

brave. I join their shout of victo-ry And triumph with the brave.

ff

ANDANTE CON ESPRESSO:

7

But then a low dull moaning

dim: (A \sharp) *p* (F \sharp)

Falls from thy tuneful strings And Sympathy a-waketh Her sad imagin-ings: I

hear the vanquish'd flying, I see the wounded dying, And pity learns to mourn too late The

rall?
 ombers and the widow's fate.

(F \sharp)

a tempo.

harp! my harp, oh! ne-ver more A-wake thy stirring thunder; Nor nerve the warrior's

a tempo.

arm to tear Our dearest ties a-sunder: But be it thine with gentlest tone O'er

dim:

sorrow's bo-som steal - ing To wake the ruthless heart to love And kindle human

più presto e con animato.

feelings To wake the heart — the heart to love. And kin-dle human

feel-ing To wake the heart the heart to love And kin-dle hu-man

(Bb)

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The piano part includes a (Bb) marking above the right hand.

feel-ing . My Harp! My Harp! my own beloved

This system continues the vocal and piano parts. The piano accompaniment features a more active right hand with sixteenth-note patterns.

Harp! My Harp! My Harp! my own , my

This system continues the vocal and piano parts. The piano accompaniment features a more active right hand with sixteenth-note patterns.

own beloved Harp .

f *ff*

This system concludes the page. The piano part features a dynamic marking of *f* (forte) and *ff* (fortissimo). The system ends with a double bar line.

